

Poetics of stage direction in the plays of A. Chekhov and in their Tatar translations

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Abstract

In the article are analyzed peculiarities of translation of remarks in plays of A.P. Chekhov by Tatar writers of XX century. On example of Tatar translations of plays "Uncle Vanya" and "The Cherry Orchard" are researched transformation of narration models of Chekhovian remarks in Tatar translations. Analysis of narrative structures in Tatar translations of remarks in plays by A. Chekhov is based on conception of narrative of V. Schmidt, formed in framed of narratology. In comparison of narrative models in remarks of plays by A. Chekhov and their Tatar translations is used the structure method. In result of conducted research was established that in-traditional for remark text remarks of Chekhov (here are used verbs in for of the past time and perfective aspect), acting as markers of situations significant for sense formation, in most cases are translated with use of traditional narrative models (verbs of imperfect aspect and in present time). There are detected rhythmical-intonation differences of separate remarks in play "The Cherry Orchard" and their Tatar translations, and sense transformation connected to them. The differences detected in comparison of remarks in plays of A. Chekhov and their Tatar translations are considered as stipulated by different types of poetics of dramaturgy of Chekhov (as innovative, in which are violated classical drama principles), from one side, and Tatar dramaturgy (ion which principles of classical drama prevail) from other. Transformations of Chekhovian remarks in Tatar translations are stipulated by poetic of Tatar dramaturgy, in which are kept narrative models, traditional for remark text. Results of comparison of remark poetic in dramaturgy of Chekhov and its Tatar translations could be taken into account at theatricalization of plays of Russian dramaturgist on Tatar stage.

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Keywords

A.P. Chekhov, Dramaturgy, Remark, Tatar dramaturgy, Translation. poetic